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## HAMMERED METAL WORK.

THE exhibition of the Woman's Institute of Technical Design, held during the month past, has aided in publicly establishing a very gratifying success with repoussé metal work which is made one of the chief branches of instruction in the school. Of this it may be observed that the present esteemed accomplishment is most of importance for what it promises in time to come. A similar representation of the school which appeared previously to this in the Boston Institute Fair, illustrated, to some extent, the character of the work done. From the united displays the value of such a manner of industry may have been made quite generally known. That this form of work remains a comparative novelty in American production, while yet more novel as a product from feminine hands, fails to account for any great measure of the warm interest it has elicited. Opinion, framed with a delight evoked easily by anything new, is of less ultimate significance than that persons distinguished by practiced judgment in these matters, emphasized a declaration of approval by the purchase of pieces of the work exhibited. This first collection of the kind in New York included specimens in brass, silver, and copper, from original designs by the students, the work showing equal evidence of capability in the technical performance.

A production of some importance is a fire place with brass facings in connection with a cherry wood mantel-piece and overmantel, the hammered design of the band bordering the square aperture being an arrangement of chestnut leaves and burs which is pleasantly effective; in the square panels at the corners uniting the horizontal with the upright facings, are different zoological subjects, and in the overmantel formed in plain cabinet style in wood is inserted a decorative panel in repoussé at either side, one showing the design of quails among grasses, while the other, perhaps rather inartistically, represents the subject of two herons struggling for possession of a fish; the spiked chestnut burs on the border of the fire place opening are brought out by the hammer with the greatest nicety and effectiveness.

Of pictorial works displayed in frames, the best is an oblong panel piece in brass with a flight of swallows admirably represented in relief against a background showing a cloud effect in the hammered metal. A panel of similar style, which represents a fish plunging along the waves, and a piece in circular form with raised centre which is figured on this portion with design of fish and net, exhibit workmanship of good quality. A little oblong tray with leaping deer among crags and stunted trees is another of the class marked by sculpturesque effects. The style is rendered more showy by the method of firing which produces the brilliant effect known technically as lacquering, in distinction from bronzing, Japanese, and iridescent coloring. Among noticeable specimens of this class is a plaque in low brass, pictured with a head of Diana, of bold bright quality. The same style of lacquer brilliancy is represented in connection with floral designs, among the best of which are those of the annunciation lily, and dogwood sprays, both natural and conventionalized. An owl's head shown within an ivy wreath is effective, the same work being duplicated in silver. As much to be admired are the softer effects with less pronounced relief of which among the best is that of a small screen. Some of the most pleasing work exhibited is that with color introduced. A pen tray with Japanese honeysuckle, although somewhat crude in the color scheme, betokens more perfect things.

With another style is shown a successful resemblance of antique tone, much as if the specimens had been "brought over," and of which one

in the form of a candlestick might almost be fancied indeed classic, considering tint alone. The class of specimens representing iridescent effects are equally good. One of the finest is a tray, of which the centre is formed of a spreading Japanese lotos; another which represents the Japanese sun is excellent, and one with design of scorpion and five-pointed stars is of similar value. A tray with curled edges, in the character of a Japanese curio, designed with forms of crustacea and ocean movement around, is an interesting piece. More than all, the class of little articles for toilet and other uses, signifies possibilities of delicate skill. One of the best of these, a jewel holder in the form of a butterfly with half-raised wings, is an exquisite little specimen. E. T. L.

## PRESERVING ART MANAGEMENT.

A PUBLIC art gallery in Louisville is a desideratum toward which the recent Art Union exhibition in that city has contributed in a prime degree. It seems hardly to have been part of the original idea with the agency of control to introduce this beneficent scheme as a means of bringing sales to a certain amount. Nevertheless, the new institution is to be congratulated equally with the artists whose aggregate proceeds from this southern

in bringing the sales to the required \$10,000—the community would come into possession of pictures to the value of \$7,500 for \$5,000. Whatever else may be said of this logic, it was of the sort to succeed. It was necessary for Mr. Kurtz to keep the pictures in Louisville for a few days later than that closing the exhibition to reap all the fortunate results of the enthusiasm which had been aroused, and by which was secured upward of \$5,000 more than had, in any calculation, been anticipated.

## THE GAUGENGIGL PICTURES.

AN art event of interest was that of the recent Exhibition at the Fifth Avenue Art Rooms of Messrs. Moore & Clark, of the works of the highly esteemed young Bavarian artist, Ignaz Marcel Gaugengigl. The collection was shown here by Mr. John A. Lowell of Boston, under whose patronage Mr. Gaugengigl has accomplished his studio work for three years past, relieved from the care of finding purchasers for his pictures. These are but few altogether, the group exhibited including eleven comparatively small works, distinguished by remarkably fine quality. One of these, *Le Refugié*, was loaned by its owner to the Chicago Autumn Exhibition, and from its having been painted last

year this admirable work is well known in Boston. Others of corresponding interest are "The Surprise," of brilliant execution, showing a woman and a man who has stolen up behind her to imprint a kiss on her neck; "Bellissima," a charming single feminine figure out driving; "Égalité," which represents a man in Directoire costume, reading, with deep intensity of expression, a political poster on a wall beside an archway; "Incredulity," which shows in a garden scene two men of whom one expounds a matter to which the other is indifferent. Two of the paintings have been sold by Mr. Lowell to a New York gentleman at a price larger than that ever asked or given heretofore for an American picture.



Design for Plaque in Hammered Metal by AURELIA C. PEARCE, student of Woman's Institute of Technical Design.

business reach the comfortable sum of \$15,400. Sales to the amount of \$10,000 had been guaranteed by the exposition management to the Art Union, falling short of which a forfeit of \$2,500 was to be paid, the loan of pictures being for a hundred days. The expiration of this time was close at hand without being marked by the desired sales. At this juncture an ingenious plan was put in execution by the art director, Mr. Charles M. Kurtz, the prospective editor of the *Record* to be issued first in January by the Art Union. A detailed report of the successful diplomacy practiced was given by the *Studio*, which warmly commends the thriving work of the agent. The main points of the story are that a very much interested person contributed as *Veuve Cliquot* a series of very effective articles to the *Louisville Courier Journal*, the idea being conveyed that they were from a resident of that city having its interests very much at heart. The advantages of subscribing for the purchase of pictures to establish a nucleus for a permanent art gallery were so skillfully set forth as to attract general attention. Wealthy citizens of Louisville came forward with additional letters advocating the enterprise, sustaining the interesting proposition, that if the management would donate the otherwise forfeitable \$2,500 to the same object—

A NOVEL specimen of American metal work is the "Columbia Bicycle Prize Cup," designed by Mr. L. S. Ipsen, and exhibited at present in Boston. It is in bronze and silver, taking the general form of a horn, similar to the ancient Scandinavian drinking cups, and sustained on a bronze pedestal by two dragons' feet. The cup, which is fifteen inches in height, is surmounted with the design of a winged wheel, rolling in what is made in silver and bronze to represent dust. Near the top the piece is surrounded by a band of repoussé decoration, showing numerous figures in an exciting bicycle race. This is the prize to be contested for in amateur twenty-mile bicycle races of the coming season.

THE Illinois Club of Chicago gave their Second Annual Exhibition of paintings at their Club House on the evening of November 18th, following which the house was opened to ladies for three weeks.

DRAWING-ROOM furniture, although it may be of a lighter and, perhaps, more ornamental description than the more solemn fittings of the dining-room, must follow the same general rules; it should be well constructed, suitable to its purpose, and thoroughly good of its kind.